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ABSTRACT

This document profiles 11 examples of arts and education institutions across the country that are working to solve community problems. Programs, which reflect a number of purposes, are organized by category. Large Urban Profiles, include: (1) "Bridgemaking" in Chicago: Chicago Arts Partnership in Education; (2) Learning by Working: Young Artists at Work, Arts Commission of Greater Toledo; (3) Arts Education: Local Priority: Arts Integration Program, Tucson/Pima Arts Council; and (4) Communications and Vocations: Arts Talk/Arts Workers, Rhode Island State Council on the Arts. Small Urban Profiles, look at (5) SPECTRA Plus: Cultural Council of Santa Cruz County; and (6) Art for Science's Sake in Fairbanks, Alaska: Arts & Science Collaboration, Denali Elementary School and Visual Enterprises. The Suburban Profile is: (7) "Strategy for Economic Development and Education: Blue Springs Arts 2000 Partnership. Rural Profiles present (8) Big Ideas in Small Places: Artists in Minnesota Schools & Communities, Minnesota Rural Arts Initiative COMPAS; (9) Parent Power for the Arts: Moms for Fun, Silver City, New Mexico; (10) Art for Every Student: Art in Education Special Project, Idaho's Salmon Arts Council and Brooklyn School; and (11) Theater Development Through Arts Education: Dell'Arte, Blue Lake, California. Common keys to program effectiveness are shown to be: leadership, vision, planning, community involvement, professional development, cooperative relationships, innovation, evaluation, and high quality services. Appendices list additional programs and contacts for the profiled programs. (MM)

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The Arts, Education and Community Development

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Working Relationships:
The Arts, Education and Community Development

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ABOUT NALAA'S INSTITUTE FOR COMMUNITY DEVELOPMENT AND THE ARTS

The purpose of NALAA's Institute for Community Development and the Arts is to promote local government funding for the arts. This will be accomplished by educating local arts agencies, elected and appointed municipal officials and arts funders about the important role of the arts as community change agents for economic, social and educational problems. NALAA's Institute will also identify innovative community arts programs and nontraditional funding sources to enable local arts agencies and local civic officials to replicate or adapt these programs in their communities.

NALAA's Institute for Community Development and the Arts will:

- Examine innovative arts programs and nontraditional funding sources that address community development problems
- Strengthen the leadership roles of local arts agencies
- Build partnerships with local government leaders
- Stabilize and promote local government funding for artists and arts organizations

The Institute for Community Development and the Arts' Partnership is comprised of the following organizations:

U.S. Conference of Mayors

International City/County Management Association

National Conference of State Legislatures

National Association of Towns and Townships

President's Committee on the Arts and Humanities

National Endowment for the Arts

Bravo Cable Network

National Assembly of Local Arts Agencies

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FOREWORD

by Richard Riley, Secretary
U.S. Department of Education

How exciting it is to have *Working Relationships: The Arts, Education and Community Development* at our fingertips, as all of us concerned about our country's future continue the ever-present work of improving the education of our nation's children. This publication is an asset for those who want to learn more about how other Americans in other communities have solved the dilemma of providing quality education, including the arts, by drawing on their communities' resources.

For any initiative to succeed, it must be rooted in the community it is to serve. This is the central idea within the *Goals 2000: Educate America Act*. When communities develop consensus and commitment to providing high quality education, positive developments in the community are the result. Americans have always known that education is the key to unlocking our country's promise of civic and economic development for the individual and the community.

For a nation long renowned for its ingenuity, the arts must be basic to our children's education if we are to continue and expand on that heritage of vision, commitment, production and achievement. As we face a changing world, it is in all our interests to equip our heirs with not just the information, but the wisdom, to lead that change rather than chase after it. Putting the arts to work in education helps students do just that: transform information into wisdom.

Best wishes to all those who use this publication and my deep gratitude to those profiled within who pioneered new methods of engaging our young people in learning, in the arts, and in their communities. Our students may be only 20 percent of our present, but they are 100 percent of our future.

INTRODUCTION

"The nineties will be the 'community' decade. We've tried everything else."

David D. Chrislip and Carl E. Larson, Collaborative Leadership

Whether in small rural towns or crowded inner cities, the complexity of today's community issues has forced people and organizations to approach problems in new ways. By necessity, new connections have been made that have resulted in previously unheard of services and investments in the future. For example, innovations have meant that some small business owners see the local public library as their competitive advantage, while neighborhood groups fight crime through job creation and historic preservation. Educators in many locales have integrated services for families to make sure students are ready and able to learn, or arts practitioners have helped at-risk youth learn job skills through murals or design.

Working Relationships profiles only a few of the arts and education institutions across the country that are working together to solve community problems. Written with arts practitioners, educators, and policy makers in mind, *Working Relationships* describes both established programs and new initiatives among local arts agencies, schools, school districts, community organizations, and parents. A collection of good examples rather than an inventory of model projects, programs were chosen for their ideas and positive track records or potential for long-term impact, plus diversity in size, setting, and scope. Information was gathered from publications, interviews, and surveys.

Arts and education initiatives are especially good examples of innovative "working relationships" because of the public's abiding interest in schools and the collective realization that the community — including the arts — has a vital part to play in improving education. Local arts agencies have a tradition of involvement in education, and they have worked tirelessly in recent years to increase their participation and services in local schools. At the same time, educators and parents have taken a renewed interest in the arts. After bearing the brunt of many financial crises, the arts are increasingly being appreciated as core subjects and potential contributors to school improvement.

A number of factors have played a part in the current rediscovery of the arts' value to education. Large-scale "arts-based," "arts infusion" or "arts integration" pilot and magnet programs have shown promising results for students and schools as educators and parents have acknowledged that traditional teaching methods are not working for a substantial number of children. Plus, the idea that arts disciplines offer students many ways to be successful is gaining broad acceptance. Federal initiatives such as *Goals 2000: Educate America Act* and the *Elementary and Secondary Education Act* and the development of the *National Standards for Arts Education* in 1994 have focused attention on the arts as a core subject (in addition to math, social studies, science, geography, foreign languages, economics, civics, and English) and an integral part of K-12 education.

In the following pages, 11 descriptions show how some arts, education, and community development ideas have been put into practice across the country. Arranged under Large Urban, Small Urban, Suburban, and Rural headings, each description presents the program and the most important "lessons" that could be learned by other organizations. Four large urban examples are joined by two medium urban, one suburban and four rural ones. Although they are implementing different ideas in unique locales, the programs share a community-oriented approach to their particular issues and an expanded role for the arts in education.

For example, the Arts Partnership 2000 in Blue Springs, Missouri, is a local response to both the federal Goals 2000 initiative and local economic development needs. Arts organizations are part of broad education reform plans in the Chicago Arts Partnership in Education. Arts integration programs in Tucson have been a catalyst for innovation in the arts agency itself and motivated schools to pursue more arts programming on their own. Some programs have moved in step with their communities from arts exposure to arts integration and learning. The Cultural Council of Santa Cruz County is one of these, while Dell'Arte has also grown along with the community. Others, such as the Rhode Island Arts Talk project and Toledo's Young Artists at Work have been true innovators by linking job skills, core subjects, and the arts.

Moms for Fun, an advocacy and sponsoring group in Silver City, New Mexico, proves again that parents are powerful allies for the arts, particularly in small communities. Another rural effort, COMPAS's Artists in Minnesota Schools & Communities and the Minnesota Rural Arts Initiative, illustrates a large-scale initiative in small-scale locations that has enhanced the influence and visibility of the arts in community life.

The programs described in the text and those listed in Appendix A serve a number of purposes: 1) They marshall a variety of resources to fill local needs; 2) They test program models; 3) They bring quality arts experiences to students, teachers, and residents; 4) They provide avenues for building the influence and visibility of the arts in community life. As the year 2000 approaches, authority will continue to shift from the federal government to the states and from states to localities. Such decentralization increases the importance of "community" and the efforts which contribute to it. Arts educator Elizabeth Brandt Feldman wrote that "creating art with many hands is not the easiest road to travel, but the result is that arts education will be firmly rooted in the community and more likely to have the powerful impact of which it is capable."[1] The following profiles illustrate the eternal promise and significant impact of working together.

LARGE URBAN PROFILES

"Bridgemaking" in Chicago
Chicago Arts Partnership in Education
Chicago, Illinois

Players: Philanthropy and Business, Schools, Community and Arts Organizations

Description: Chicago Arts Partnership in Education is a city-wide public/private project that supports partnerships among schools, arts organizations, and community groups for arts education. Thirteen different pilot partnerships are underway. The arts partners include both some of the area's smallest and largest organizations.

Chicago has nearly 3 million residents and has been described as having some of the best and some of the worst examples of public education. An education battleground in recent years, reforms that put management of local schools into the hands of the community have had significant impacts.

What do 43 public schools in the country's third largest city have in common with 27 community organizations and 53 professional arts organizations? The answer is the Chicago Arts Partnership in Education. A total of 105 public and private institutions comprise 13 different community-based partnerships that are intended to "improve schools by making quality arts education a central part of the daily experience of students in the Chicago Public Schools."

The Chicago Arts Partnership in Education (CAPE) has put some of the city's largest and most prestigious private funders and arts institutions to work with neighborhood schools, community groups, and arts organizations. The six-year initiative is "developing innovative approaches to teaching and learning by integrating the arts across the curriculum and by integrating in-school arts programs with after-school and community-based learning experiences." Located throughout the city and serving very diverse populations, each partnership typically includes four arts organizations, three schools, and two community organizations with one entity acting as the "anchor" for the project.

Through a multi-year, multi-sponsor effort that supports parents, teachers, principals, students, and community organizations learning together, CAPE's backers expect to increase:

- substantive arts experiences for students in participating schools
- integration of arts activities with the core curriculum
- understanding of cultural diversity among students and throughout the curriculum
- cooperative learning, creative problem-solving, and self-critique among students
- participatory experiences, contacts with artists, parent and child learning opportunities, and after-school and summer activities
- professional development activities for teachers
- opportunities for teachers and artists to work together
- options for assessment
- access to technical assistance.

The CAPE partnerships, although very different in many ways, share an emphasis on curriculum development and arts integration, professional development, family participation and, especially, collaboration among artists and teachers. According to CAPE director Arnold Aprill, "Teachers need training in the arts because they feel unprepared. Artists know their own disciplines but often need

expert assistance to help in areas such as curriculum. Teachers don't usually get to talk to artists or artists with educators. This is 'bridgemaking' work."

"Teachers need training in the arts because they feel unprepared. Artists know their own disciplines but often need expert assistance to help in areas such as curriculum. Teachers don't usually get to talk to artists or artists with educators. This is 'bridgemaking' work."

In the CAPE projects generally, "co-planning" is replacing "delivering" the arts so that "isolation between students in the classroom, between teachers and their colleagues, between teachers and their principals, between principals in neighboring schools, between parents and educators, and between artists and art teachers of all disciplines across the city" is broken down.

A Corporate Catalyst

Marshall Field's, a long-time corporate leader in Chicago, was the primary sponsor of the planning activities that culminated in CAPE. Through the partnership projects, Marshall Field's enduring interests in children and the arts have converged in a community initiative of significant scale and promise. Other corporate and philanthropic leaders have also contributed substantially.

CAPE grew out of a community-oriented assessment process that for the first time "asked the Chicago public school system what it needed in terms of outside resources for arts education." The study, which was done by Mitchell Korn of ArtsVision, explored four areas:

1) the education and arts education needs of Chicago children, teachers, and parents
2) the status of arts education and ease of access for children
3) the arts education offerings of area arts providers
4) how educational needs could be met with the resources of Chicago schools and arts, arts education, and community organizations.

Interviews with 135 people from 59 arts organizations, funding bodies, and schools provided information for the CAPE blueprint. Despite innovative education efforts by established arts organizations in many Chicago areas, the city's students, particularly those in early elementary grades, generally were without arts education of almost any kind. The study pointed out the "inconsistent quality and a dearth of expertise" which was compounded by "a paucity of planning, cultural diversity, comprehensiveness, accountability and school-based activities." The disheartening state of affairs was not the result of indifference. "Nearly every parent, student, teacher, principal and administrator interviewed placed great value on the significant impact of arts education, but in most cases did not know how to prioritize arts education in today's crowded educational agenda."

According to the study, school personnel and parents wanted "participatory experiences, classroom resources, significant teacher training, comprehensive programming, artists in the classroom, school-based activities, cultural diversity, parent learning opportunities and after-school and summer activities." Educators were most anxious to have arts organizations come to them and work within the structure of the school and curriculum. Integrated curricula, "where subject matter curriculum is strategically merged so that students learn about subject areas in relationship to one another" was viewed as one of the best strategies for meeting schools' preferences.

Those interviewed were clear about their needs and had high praise for the arts organizations that they perceived to be meeting them. However, the assessment also revealed that "no single organization is currently capable of delivering services that satisfy all the qualitative criteria" that were used as indicators of effectiveness.

Since small organizations with significant presence and long experience in specific schools often seemed to be most promising, a small-scale neighborhood model which could draw on the efforts of schools, arts

Qualitative Criteria Used in Pre-CAPE Study

- Sequential and comprehensive programs
- Curriculum integration
- Strong role of teachers
- Cultural diversity
- Interaction and participation with arts experiences
- Partnerships between schools and cultural providers
- Planning
- Preparation of artists for contacts with students
- Artistic identity of cultural organization
- Serving the schools with programs they need

Source: *Arts Learning for the Communities of Chicago: Architecture for Change*

organizations, and community groups was recommended in the study. This very localized approach appeared to have the greatest potential for producing the far-reaching changes desired by schools, arts groups, and sponsors.

A 1985 state education reform statute also affected the development of CAPE to some extent. The legislation included five arts learning goals for grades K-12 with assessment of learning in visual arts, music, drama, and dance beginning in 1993-94. According to those interviewed, school districts are beginning to address the mandates. Because material, financial, and human resources did not accompany the requirements, many districts throughout Chicago did not respond to them at the time the legislation was passed. CAPE was an attractive mechanism and source of resources which would allow schools to meet the state's requirements.

Administrative Support and Evaluation

Although local activities are at the heart of CAPE, a central coordinating office links the programs into a supportive network. Located at Marshall Field's and directed by Arnold Aprill, a writer, educator, and former artistic director of the City Lit Theater Company, the office provides the information, technical assistance, problem-solving, advocacy, and research support needed by these complex projects. An advisory committee, which includes sponsors and funders, oversees CAPE's fundraising, long-range planning, and programming. CAPE is now a private, nonprofit organization. Formerly, it operated through an administrative agreement with the Illinois Alliance for Arts Education.

In addition to CAPE's monitoring and technical assistance, the North Central Regional Education Laboratory has been selected to evaluate the services and partnerships. Qualitative and quantitative data will be used to measure "individual student learning, changes in school climate, the emergence of new values in arts organizations, shifts in community-school relations, and the potential impact of the initiative on education policy."

In Comparison

What makes CAPE different from other large urban initiatives? Aprill cited the "co-planning" of programming by artists and teachers, an emphasis on school reform, local autonomy in operations and requests for technical assistance, an emphasis on breaking down barriers among groups of people and organizations, and evaluation. These characteristics are obvious in the seven-step process (or lessons) that director Aprill suggested to arts, education, and community organizations that want to learn from CAPE's experiences. He recommended:

1. **Get real conversation going between artists and teachers.** Bonds and trust need to be built over a period of time.
2. **Use funds to create time.** Teachers and artists cannot work together and learn from one another in the rush of a regular school day.
3. **Create an atmosphere in which people think that new things are possible.** People want to do more but sometimes cannot see beyond the barriers.

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4. **Be strategic with help and information.** Both are needed to combat the skepticism of teachers and staff.
5. **See what works best with kids and then advocate for that.** Activities have to be based on the needs of children.
6. **Find inventive and pragmatic thinkers among all groups of participants.** Every group has people with good ideas and skills to implement them.
7. **Be respectful of other initiatives.** The arts are a unique pathway to change in schools, but not the only one.

CAPE Implementation Timeline

- April 1993 *Arts Learning for the Communities of Chicago: Architecture* for Change published
- April 1993 Fourteen partnerships funded for planning year
- May 1994 Five-year implementation plans submitted
- June 1994 Thirteen partnerships given first implementation funds
- June-August 1994 Baseline data collected from schools for evaluation
- September 1994 Implementation began

Source: Chicago Arts Partnership in Education

One CAPE Example
Chicago Teachers' Center/Lakeview Schools Partnership

The CAPE-funded Lakeview Schools Partnership is rooted in dropout prevention work. Jackie Murphy, the Chicago Teachers' Center CAPE coordinator, an artist, and the dropout prevention curriculum coordinator in Lakeview High School, helped to devise the strategies for the partnership from her and others' experiences. When dropout prevention leaders realized that classroom activities were a key factor in students' decisions whether or not to stay in school, the prevention program began to organize students' time into "blocks" and to keep groups together for the school day. Murphy and others also used improvisation and playwriting to help students grasp new ideas. With positive student reactions, a focus on drama and theatre was fostered in other ways also. A professional development "methods" class in playwriting offered through Northeastern University (the parent of the Chicago Teachers' Center) allowed some Lakeview-area teachers to develop additional drama and theater skills. A Young Playwrights Festival and a touring group, sponsored by the local company Pegasus Players Theater, provided a performance outlet for the students' work.

This previous experience in dropout prevention and theater, and an emphasis on smooth transitions from elementary to high school provided a firm foundation for the creation of the Lakeview partnership. CAPE offered new resources and assistance to "grow" a program that was already perceived positively by students and teachers. A high percentage of students in the three primarily Latino, African-American and Native American neighborhood schools on Chicago's north side receive free or reduced price lunches. Lakeview High School has approximately 1,200 students; the elementary K-8 "feeder" schools have as many as 600 students.

Arts as the Link

The Lakeview partnership's goals are to use the arts to help students make a smooth transition from elementary to high school and to keep them in school, while providing opportunities for older students to assist younger ones. Other components include high school and elementary teachers working together to create new freshman curriculum, and artist residencies during each quarter. During the second year, sixth through eighth grade classes will take part in the arts curriculum. Release time, planning time with artists, and a summer institute provide teachers with the opportunities to plan and develop the program.

Lakeview High School has invested its own resources in the CAPE project. The school's coordinator, a bilingual teacher, has been given two periods of time daily to devote to the project. An art teacher has also been given a daily planning period to work on assessments that will help document student outcomes in line with state requirements. Support for an art resource teacher, who is assisting with integrated projects, has also been provided.

Library and Business Contributions

The Sulzer Regional Library and the Lakeview Chamber of Commerce are also partners in the Lakeview project. One of four regional libraries in Chicago, the Sulzer is within walking distance of the high school. The program is promoting use of the library by students and their families and urging residents to view it as a community center. The library sponsors exhibitions of students' work along with that of artists in residence, and meetings are often held at the facility. After several years of little contact because of inadequate library and school resources, teachers are bringing classes to the library again, and performances will be sponsored there to further involve the community.

The Lakeview Chamber of Commerce and the high school are still exploring ways to put their partnership into practice. The chamber is represented at planning and advisory meetings. School personnel attend chamber "networking" meetings and contribute a monthly newsletter column. Chamber members are thought of first when goods and services are needed by the program. Because business participation in school projects is often perceived as "businesses giving and schools taking," the Lakeview partnership is seeking mutually beneficial activities.

Partnership Keys

The keys to a successful partnership, according to Jackie Murphy, are having a clear vision that everyone supports and creating a cohesive network of teachers, artists, staff, and community members. Another important ingredient is ensuring that the arts are viewed, and delivered, truly as other ways of communicating and learning.

Appendix D
CAPE Partnerships 1994-1995

The following table provides an overview of the CAPE grantees. Many programs also include individual artists.

Program Title	Anchor Organization	Schools	Arts	Community	Selected Features
Arts Centered Educators (A.C.E.s) Partnership	Whirlwind Performance Company	Pulaski Community Academy and Banneker Elementary School	Whirlwind Performance Company	Coalition of Essential Schools	•K-8 school-within-a-school, arts-centered learning at least 10 hours per week, •Arts emphasis combined with arts integration
Chicago Teachers' Center/Lakeview Schools Partnership	Chicago Teachers' Center	Lakeview High School, Blaine Elementary School, Audubon Elementary School	Pegasus Players Theater, Beacon Street Gallery	Lakeview Chamber of Commerce, Sulzer Regional Library	•Development of arts integrated curriculum with a theater focus •Smooth transition to high school with the arts as a link •Summer Institute week for teachers and artists
ETA/Muntu Arts in Education Consortium	ETA Creative Arts Foundation and Muntu Dance Theater	Brownell Elementary School, Carol Rosenwald Elementary School, O'Keefe Elementary School, Metro Crane High School, McCost Elementary, Black Elementary, Parkside Academy	ETA Creative Arts Foundation, Community Film Workshop, Jazz Unites, Inc., Muntu Dance Theater, African American Arts Alliance	Chicago Housing Authority, Chicago State University, Catholic Charities, St. Gelasius After School Program, Neighborhood Institute, Kennedy King College	•Curriculum development •Teacher/artist/parent training •"Creative process is seen as consistent with the educational process"
Hawthorne/ Azassiz Elementary School Arts Partnership	Hawthorne Elementary	Hawthorne Scholastic Academy, Louis J. Agassiz Elementary	Lookingglass Theater Company, Professional Visual Artists, Winifred Haun and Dancers	Junior League of Chicago	•Dance and drama added to other arts offerings •Teacher training •Integrated curriculum units •Annual two-week inservice sessions
Bridgeport-Armour Square-Near North Arts Partnership	Robert Healy Elementary School	Robert Healy Elementary School, Mark Sheridan Math and Science Academy, William Ogden School	Terra Museum of American Art, Sherwood Conservatory of Music, Suzuki-Orff School for Young Musicians, Chicago Moving Company, Art Resources in Teaching, Chicago State University Department of Art and Design, Community TV Network, Donna Mandel, Hyde Park Art Center, Pros Arts Studio, Chicago Dance Medium	Chinese American Service League, McGuane Park, Valentine Boys and Girls Club, Erikson Institute, Armour Square Park, Lake Shore Park	•Artist residencies with teachers/artists co-teaching a whole language curriculum •Training from the Illinois Writing Project
Lincoln Park High School Partnership	Lincoln Park High School	Lincoln Park High School	Art Encounter, Hedwig Dance, Lookingglass Theater, MPAACT, National Academy of Recording Arts and Sciences Textile Arts Center, Victory Gardens Theater		•Interdisciplinary arts immersion for at-risk students •Arts-integrated units with development of new units •Community/Parent Committee

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Program Title	Anchor Organization	Schools	Arts	Community	Selected Features
McCorkle/ Hartigan Elementary Schools Partnership	Helen J. McCorkle Elementary School and Edward T. Hartigan Elementary School	Helen J. McCorkle Elementary School and Edward T. Hartigan Elementary School	Najwa Dance Corps, Child's Play Touring Theater, Textile Arts Center, Merit Music Program, Inc.	Erikson Institute, Chicago Urban League	•Core training for selected classroom teachers, arts specialists, assisting teachers and parents •Co-planning and teaching arts-integrated units by teachers and parents' ArtsCorps
Mexican Fine Arts Center Museum Partnership	Mexican Fine Arts Center Museum	Joseph Jungman School, Jose Clemente Orozco Academy of Fine Arts and Science, Ruben Salazar Bilingual Education Center, John A. Spry School	Mexican Fine Arts Center Museum		•Year-long curricular themes •After school programs •Teacher and parent workshops
Orr School Network Partnership	Art Resources in Teaching (A.R.T.)	Cameron School, Lowell School, Morse School, Nobel School, Orr Community Academy, Wright School, Piccolo Elementary School	Art Institute of Chicago, Child's Play Touring Theater, A.R.T. Dance Center of Columbia College, Marwen Foundation, Merit Music Program	DePaul University Center for Urban Education	•Teacher and artist-developed curricula •Art form focus for 2 months each •Teacher training
Pilsen Arts Partnership	Pros Arts Studio and John A. Walsh School	John A. Walsh School	Pros Arts Studio	Casa Aztlan, Dvorak Park	•Arts integrated units •Collaborations among artists and teachers •Curriculum writing seminars
South Side Arts Partnerships	Hyde Park Arts Center, Goodman Theater	William H. Ray Elementary, Murray Language Academy, Kenwood Academy High School	Goodman Theater, Hyde Park Arts Center, Chicago Children's Choir, David and Alfred Smart Museum of Art		•Summer Institute •Training retreats •Joint school in-service days •Arts integrated units
West Town Arts Partnership	Sherwood Conservatory of Music, Northwestern University Settlement Association	James Otis Elementary School, Elizabeth Peabody Elementary School, William H. Wells Community Academy	Chicago Symphony, Community TV Network, Goodman Theater, Mordine Company Dance Theater, Marwen Foundation, Partners in Mime, Sherwood Conservatory of Music	Northwestern University Settlement Association	•Arts-integrated units. •Joint planning •"Celebrate West Town"
Urban Gateways/ Northside Schools Arts Consortium	Urban Gateways	George Armstrong Elementary School, Decatur Classical Academy, Helen Pierce School of International Studies	Urban Gateways		•Art Peer Mentoring •Summer Institute •Teacher and artist collaborations •Family arts night in institutions •Year-round dance residency

Learning By Working
Young Artists At Work
Arts Commission of Greater Toledo
Toledo, Ohio

Players: Local arts agency, business, state arts agency, National Endowment for the Arts

Description: Young Artists at Work creates summer jobs for economically disadvantaged students. Workers create public art for the city, fulfill commissions and participate in community workshops under the guidance of professional artists and educators.

Toledo, Ohio and the surrounding area have a population of nearly 650,000. Auto and glass industries make up a large proportion of the economy. Currently, downtown revitalization is a priority with plans for a new center for science and industry.

In July and August 1994, 40 young artists in Toledo, Ohio showed up for work every day. As a result, park benches were transformed, metal was made into shiny jewelry, and a blank performing stage on the riverfront became a Toledo cityscape. At the conclusion of their employment, Toledo's International Park opened as a community art workshop where residents browsed through completed works and watched the artists at work.

Young Artists At Work (YAAW) was developed by the Arts Commission of Greater Toledo, with support from the Toledo Private Industry Council, Ohio Arts Council, National Endowment for the Arts, and local businesses. YAAW employed 40 "economically disadvantaged" youth, ages 16-18, through the Job Training Partnership Act's Summer Youth Employment Program. Besides the "hands-on" work, the program provided them with four established artists as mentors, four full-time community college teachers and all the supplies needed for various creative media. Working 30 hours a week for six weeks, the goal was for the young people to create public art for the greater Toledo area. The four artists and their community college assistants led the young artists through a variety of components. The "curriculum" varied according to the situation, but teamwork was always emphasized.

The program provided many benefits to the students, according to Eileen Kerner, executive director. "The youth learned what it means to be an artist in the real world and were expected to show the same employability skills as with any other job. They experienced working within the time constraints of what amounts to a project commission. They had to be on-time and responsible to the rest of the group, as well as help with the background support for the program's projects." The experience also showed students the links between school, the arts, and work. "The students learn a technique — a particular style, its origins and characteristics — and then apply and adapt it to their own original work and the creation of a final piece. The students studied and were instructed in the arts, covering the intellectual aspects, and then were guided in its application — mixing colors, visual assessment and criticism."

Finding participants for the program was not a problem. The YAAW students were chosen through a competitive application process. Applications were collected at students' schools. Classroom performance and teachers' recommendations determined who was accepted. In all, 150 students applied for the program, but funds were only available to employ about one-third of those interested. In 1995, the number of participants is expected to double.

The creators of the YAAW program hope that the possibility of participation in future summers will

motivate students to stay in school. Program leaders also encourage participating youth to pursue higher education and work to expand their experiences with art, something that is generally not happening in area schools. The program's partners were impressed with the summer 1994 results. Commitments from businesses and JTPA were in place early for summer 1995. Kerner reported that, most importantly, students really liked art. Many said they would have participated without pay.

The lessons from Toledo focus on effective planning. Director Kerner recommended:

1) start early
2) think through the entire program process
3) anticipate problems
4) solve them before they happen
5) prepare early in terms of supplies and logistics.

With YAAW, the Arts Commission of Greater Toledo believes that "students of diverse backgrounds need to cherish their own culture while at the same time share a common experience that makes us all one. The arts must be placed at the center of our culture and at the center of our learning."

Arts Education: Local Priority
Arts Integration Program
Tucson/Pima Arts Council
Tucson, Arizona

Players: Local arts agency and rural and urban elementary schools

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Description: An arts integration program for grades K-6 has been implemented in selected schools throughout Tucson and Pima County. Expansion is continuing through a peer mentoring process among teachers.

Arizona's second largest city and the state's southern urban center, Tucson is one of the fastest growing areas of the country. The 45th largest city in the U.S. in 1980 and the 33rd largest in 1990, Tucson now has over 425,000 people, while Pima County has a population of over 700,000. Tucson's economy is based on the University of Arizona, optics, tourism, and services.

Since its incorporation in 1984, the Tucson/Pima Arts Council (TPAC) has grown and changed along with the communities it serves. Although arts education was one of four areas of responsibility assigned to the new private, nonprofit organization by the city of Tucson, it was not a substantial area of service a decade ago. For a growing city concerned most with downtown revitalization and cultural facility development, public art, grants to artists and arts organizations, and the creation of an arts district and community cable arts channel had to come first. However in recent years, the paucity of school-based arts education, financial crises in schools, changing education trends, and strong community support have combined to make arts education a priority and an expanding segment of the agency's activities. In 1989, a three-year, $150,000 National Endowment for the Arts Locals Initiative grant provided the resources for a long-term TPAC arts education initiative — the Arts Integration Program.

AIP Development

- Year 1 — Classroom manuals with objectives, lessons, and guidance were developed in dance, music, drama, and visual arts. Lessons were tested in more than 60 classrooms.
- Year 2 — Manuals were revised based on teachers' input and experiences.
- Year 3 — The integration approach and specific lessons were evaluated through the Arizona Arts Education Research Institute. Materials for video as a discipline were created.
- Year 4 — Peer mentoring was added to expand the program.
- Year 5 — The mentor teacher component is expanding. One site is testing a new program variation which depends less on TPAC staff.

Building New Partnerships

At the beginning of the planning process for the K-6 Arts Integration Program (AIP), TPAC met with other local organizations to discuss current arts education offerings and identify gaps in programming throughout the county. These discussions, or "bridge building" exercises as one respondent called them, assured other organizations that TPAC was complementing their efforts and not competing with them. Over time, these "turf" issues have been resolved, and other organizations now ask for TPAC's cooperation in new initiatives. Input from community leaders, residents, educators, and arts practitioners showed the importance of "teacher training to facilitate a rooting of the skills and enthusiasm associated with arts instruction in the classroom." Thus, support for teachers, matching the arts with classroom goals, and cost effective, high quality services in classrooms became the program's foundations.

TPAC targeted schools that had little, or no, ongoing arts programming where teachers and the principal wanted to participate. Schools had to commit to "release time" to provide time for teachers to participate in planning and inservice sessions. TPAC covered all of the costs of the program at the outset. The Arts Integration Program began in the 1990-91 school year with 61 K-8 teachers in five districts throughout the county testing program materials. Four arts specialists and six artists provided assistance in the classrooms. Five years later, four districts with very diverse populations have institutionalized the program.

Program Components

Lesson manuals based on established curriculum guidelines, inservice training, classroom work by artists, consultations by TPAC staff, mentoring, and evaluation are all a part of AIP. TPAC chose the arts integration approach because of trends toward hands-on experiential learning and the belief that the arts provide numerous learning options. The assumption that local "champions" would be needed to maintain the arts in schools where they had been absent previously made an integration approach seem most viable. "If generalist classroom teachers could see a definite connection between on-going core curriculum teaching and arts-inclusive methods of presentation, they would have a vested interest in pursuing the skills." With a key goal being sustainability, local teachers were a vital part of the delivery "team."

The AIP director led the process of creating teaching materials. He engaged artists, teachers, and art specialists to develop detailed materials which were in line with the 1990 Arizona Department of Education's Essential Skills. Teachers' manuals were developed in dance, music, theater, and visual arts during the first year and a video manual was added in the third year. The manuals, which were revised after both of the first two implementation years, contain a series of related lesson outlines in which artistic and academic skills goals are included. Prior to using the manuals, teachers attend two days of in-service training with artists and arts specialists. During the semester, TPAC staff, arts specialists, and artists visit several times to demonstrate, observe teachers' presentations, provide feedback, and promote reflection on the experiences.

The first five years of AIP have been marked by evolution in the players' thinking. "We thought we knew what teachers wanted, but our assumptions did not all turn out to be true." Brainstorming sessions among school and arts agency personnel helped everyone understand what worked and what needed to be improved. Teachers valued the opportunity to use their experience to make the program better. "Usually educators don't have the opportunity to give feedback. They are told to do a program. In this case the teachers have had plenty of opportunity for feedback after it was first implemented."

Promoting Sustainability

A mentor-teacher component was designed in year four to expand the program within schools and continue support for AIP teachers. Faculty with experience in the program chose to be mentors for other teachers in their schools. The mentor-teacher model includes:

- inservice training by TPAC staff and arts specialists for new AIP teachers and mentors
- classroom demonstrations and observations by both mentors and novice AIP teachers
- regular meetings among AIP teachers
- videotaping of teachers' presentations
- reviews by teachers, mentors, and TPAC staff
- weekly meetings among teachers with a TPAC staff member.

During years three and four, University of Arizona personnel evaluated the outcomes of selected AIP 4th grade classes in comparison to others without access to the program. Significant achievement differences after one semester were not found. However, teachers and students still perceived benefits from the program. Interviews with groups of students showed that attitudes toward studying the arts had changed. Perspectives that arts study was valuable only if one planned to be an artist expanded to include a place for the arts in everyone's education. Perhaps more importantly, the research underscored the effectiveness of the peer-mentor model for teachers.

Today's AIP

Now in the fifth year of the program, all of the teachers at one Tucson elementary school are participating, as are 12 faculty members in another school. Three other sites are also active. Parent Teacher Organizations and schools contribute some to the program's financing, although TPAC continues to subsidize the sites' activities. AIP's approximately $60,000 annual budget is now totally funded by TPAC.

TPAC tested a new component during the 1994-95 school year. At the urging of a parent's group, an additional school took part in the inservice training and received assistance from artists. However, a TPAC staff member did not monitor the site as closely as others or provide as much technical assistance. Over time, teachers at the test site appeared to be less involved in the program than at other schools. Other factors that might have affected the site are a less participative environment and less commitment on the part of leadership.

The teachers, principals, and artist/staff interviewed perceived the AIP program to be a catalyst for change in their schools. The program's flexible design, strong leadership, and perceived benefits for students were mentioned most frequently as positive aspects. The teachers characterized the assistance from the AIP director and other staff as "invaluable." Several respondents cited the availability of TPAC staff (essentially "on call") and their expertise as one of the most important resources of the program. Teachers and principals alike agreed that the program promoted self-esteem and self-confidence among students. The principal at a school with a substantial low-income population said that "the attitudinal changes are most dramatic now, teachers and students enjoy the program and enjoy school." The arts

program had helped to put the school "right where we should be." A self-described advocate "for the viewpoint that arts can transform a school," he considered the arts integration program to be an important part of his overall vision for school improvement. In several schools increased attention to the arts in general was attributed to the AIP. For example, one rural school established an arts committee with teachers from all grades. Two other schools submitted new proposals to TPAC for funding under its rural arts program.

Three issues may hamper the AIP in the near future. The most critical one is money. Although making the AIP sites self-supporting has been a TPAC goal, the school personnel did not think their institutions could fund the program alone. The second issue is the labor intensive nature of an integrative approach and the chronic lack of time in the school day for planning and cooperative work. Also, incentives for extra activity and responsibility among teachers are "non-existent." Another issue is the transition from dependence on one person to a self-sustaining cadre of personnel in the schools and the arts agency. Overall, respondents viewed AIP positively and expected it to continue to expand because of its flexibility, mentor-teacher component, financial assistance, and impact on attitudes and practices.

The AIP involvement has provided a learning opportunity for the agency as well as the schools and helped "raise the understanding and appreciation of arts in education in the community and has given it new life in Tucson." Currently the agency is expanding its definition of arts education to include community-based opportunities for adolescents to learn about the arts, while reinforcing academic learning. Year-round Job Training Partnership Act programs have begun, and the Pima County Parks and Recreation Department has also implemented arts programming. A National Endowment for the Arts challenge grant now supports additional arts education programming, including a multimedia technology program available to youth afterschool.

Positive Indicators

Despite some challenges, AIP appears to be on a sustainable path because of:

- leadership in the arts organization and in the schools
- flexibility in implementation
- materials that can be adapted to specific situations
- training for artists and school personnel
- opportunities for artists and teachers to work together
- community support
- monitoring and continual support
- supplementary funds
- cooperative efforts in planning and revising programming
- multi-year commitments by all of the players.

AIP has improved the environment for the arts in schools and introduced the possibilities of the arts to leaders, teachers, and students. At TPAC, the investment in the AIP has paid off with potentially far-reaching effects throughout Tucson and Pima County. With the new services for youth, TPAC is headed towards comprehensive arts programs for students in and out of school.

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Communications and Vocations
Arts Talk/ Arts Workers
Rhode Island State Council on the Arts
Providence, Rhode Island

Players: Arts organizations, high school, state arts agency, National Endowment for the Arts

Description: Arts Talk is an integrated arts program that brings the state's arts resources to a vocational high school. The program has expanded to arts internships.

Providence is located in the Blackstone Valley region of Rhode Island. An early industrial center, Providence is the capital and population center of the state with nearly 160,000 residents.

In 1980, a report by the U.S. Office of Vocational Education described vocational programs in the arts in many states. Fifteen years later, the arts have nearly disappeared from discussions about school-to-work transition or career exploration. However, based on the work of a number of arts agencies, interest appears to be on the rise. Combining work skills and the arts is a specialty of the Rhode Island State Council on the Arts and its Arts Talk, Arts Workers, and Design Talks programs.

At the end of the 1980s, Rhode Island's State Council on the Arts (RISCA) was looking for ways to better connect the arts and education. At the same time, Rhode Island's Department of Education embarked on a new literacy initiative that emphasized reading, writing, speaking, and listening. With the belief that the arts were truly systems of communication, the Rhode Island Department of Education helped to initiate Arts Talk as a partnership among the William Davies Vocational High School, RISCA and Rhode Island's major professional arts organizations — the Rhode Island School of Design, the Rhode Island Philharmonic and Trinity Repertory Company. Arts Talk marked the first time all of the "majors" had worked together on an education project.

RISCA set out to create opportunities to build students' communication skills through the arts. Students in a vocational and technical high school were chosen as the target group because they rarely had the chance to participate in the arts and even fewer opportunities to explore career options in the arts. Started in 1990, Arts Talk is a multidisciplinary program that integrates the arts into English, history, and vocational curricula. Davies' students tend to have had problems in school in the past and it is estimated that more than half have special needs and more than one third are "economically disadvantaged." Started as a vocational school, Davies evolved into a comprehensive high school with a "tech-prep" focus. Without Arts Talk, arts programming would not have found a place in the school.

Arts Talk began with a program for 59 freshmen and then expanded the next year for the 30 returning participants in their sophomore year. The goal, according to RISCA's Arts in Education Director Sherilyn Brown, is to give the technical students a broader learning base and to help improve their communication skills. The program's original Davies instructors remain at the head of the classes and have managed the program well under trying circumstances. The school as a whole has experienced a great deal of turmoil with five principals in six years. Partly because of the leadership turnover, Arts Talk is probably better known outside of the school than it is inside. From plans for many types of integrative curricula at the outset of the comprehensive school, Arts Talk is one of the few programs to have remained and grown for more than half a decade. Out of the success of Arts Talk and the burgeoning interest of the students came Arts Workers and Design Talks. With the help of a National Endowment for the Arts grant, RISCA has created an internship program for students interested in arts-related

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careers. Juniors and seniors are placed in arts organizations according to their vocational field of study and given the chance to work alongside professionals. The internships have resulted in jobs for some students. In Design Talks, students work with professional designers on problem-solving scenarios.

"Without question the biggest impact of this program has been in the self esteem of these students. They have responded because the program has introduced them to a whole new world . . . and the program has related that new world to the technical fields they are studying . . . ."

Davies teachers have perceived a number of benefits for students from Arts Talk. "After the first year of the program you couldn't tell the difference between the special needs students and the regular classroom students by behavior or by test scores," one said. "The dropout rate at our school was about 12 percent overall when we started this program. After two years the dropout rate among the Arts Talk students was zero." "Without question the biggest impact of this program has been in the self esteem of these students. They have responded because the program has introduced them to a whole new world . . . and the program has related that new world to the technical fields they are studying . . . ."

After the first two years of operation, an evaluation was done to refine and improve the program. Completed by the consulting firm ArtsMarket, major issues included the:

- need for stronger relationships between the teachers, artists, and technical people
- difficulties in establishing appropriate curriculum links
- need for teachers and arts representatives to take time together for planning and learning about the others' fields
- need for systematic advance work before a performance.

Steps were taken in each of the areas to improve the operation of the program for all of the partners. The lessons from the RISCA experience stem from the issues identified in the first evaluation. A second evaluation is scheduled for the 1995-96 school year.

At the end of the first four year cycle, the arts institutions were asked what they wanted to do with the program. Each organization chose to continue and will be expanding the Arts Talk portion of the program to tech-prep high school programs throughout the state. As a result of the evaluations and their work together, much has been done to reduce the burdens on the institutions, and teachers have become better at integrating the arts with other subjects. A primary reason for maintaining the program is that this is a population of students that is unserved by any other effort. Through its efforts, RISCA has shown once again that job skills and the arts go together.

A Look Across the SPECTRA
SPECTRA Plus
Cultural Council of Santa Cruz County
Aptos, California

Players: Local arts agency, community, business, and schools

Description: SPECTRA Plus is designed to build on the success of the Cultural Council's long-standing, multi-faceted education programs. Based on the "A+" arts program model, SPECTRA Plus will infuse arts into the curriculum, provide regular arts instruction, and bring artists and teachers together as teams.

Santa Cruz County is on the Pacific Ocean south of Silicon Valley and has some of the state's most productive agricultural land. With approximately 250,000 residents, the county has long been a haven for "urban refugees." Tourism, agriculture, and high tech industries continue to be important to the area, and urban growth is a controversial local issue.

Founded in 1979 after a year-long planning process, the Council delivers award-winning arts, cultural and educational programs in Santa Cruz County and its surrounding areas with the help of a diverse, supportive community. Major programs of the Cultural Council are SPECTRA arts in education, grants to nonprofit cultural organizations, assistance to artists in marketing and managing their work, and cultural facilities development. The Council is governed by a 56-member board of directors representing the arts, business, education, government and public service. Close to $1 million from more than 700 funding sources is raised each year to keep these programs going.

Under an umbrella known as SPECTRA (Special Teaching Resources for the Arts), the Cultural Council annually reaches more than 25,000 students in 48 K-8 public schools with artist-in-residence services, performances, The Young at Art Children's Arts Festival, Youth Honor Choir, Family Art Nights, after-school programming, and other types of programs such as Arts Hooked on the Curriculum which trains teachers to integrate the arts with language arts, social studies, science, and math.

Still, even with the success of the SPECTRA program, arts education program manager Nancy Schoeck said that the council has been frustrated with the status of the arts in schools. Schoeck points out that elementary schools in Santa Cruz County lack any arts specialists. Community agencies' programs, like the many SPECTRA offerings, are often the primary sources of arts instruction in schools. California ranks 39th among the states in terms of the amount of money spent on education. In her opinion, the arts have suffered the most from continual financial limitations. Even a reviving economy is unlikely to make a difference soon in the status of arts instruction in county schools.

"We want to embed the arts in the school climate," Schoeck said. "It should be valued on its own." The Cultural Council wants the arts to be an integral part of the students' education, rather than a periodic experience. While maintaining a full-range of local arts education opportunities, the Cultural Council, in concert with business and education leaders, has decided to launch SPECTRA Plus to make the arts a vital part of the curriculum in several pilot schools. The Santa Cruz SPECTRA Plus program carries the same name and general philosophy as a similar multi-year effort in the Ohio cities of Hamilton and Fairfield.

The Cultural Council's version of SPECTRA Plus was developed through a one-year planning process with more than 50 community leaders who are committed to making the arts a basic part of education. Consultant Ralph Burgard, who has helped create A+ school programs in South Carolina, Georgia, Ohio, and North Carolina, provided guidance.

The Santa Cruz staff visited other A+, or "arts infusion," sites across the country and then worked to "customize" the model for Santa Cruz schools. The Cultural Council's local adaptations include using California's Visual and Performing Arts Framework in program development and implementation. Another essential piece to the project is the professional development foundation for the teachers. The California Arts Project, California's subject-matter project in the Visual and Performing Arts, is providing the leadership along with the SPECTRA artist-teachers. In addition to the 1995 summer seminar, the teachers will have three full days of training during the school year. A group from each school will also attend TCAP's two week residential institute in Summer 1996. Santa Cruz County is also adapting the program by making use of the school relationships it has nurtured over more than the last decade. A high level of trust and a desire to make more use of community resources already exist between many schools and the Cultural Council. Schoeck believes that this positive record will help support SPECTRA Plus. Along with that internal support, the Cultural Council is stressing community involvement. Program developers created program and policy committees to oversee the planning and implementation of SPECTRA Plus. The council reflects Santa Cruz' diversity and provides input from a "good cross-section of the community."

The Cultural Council's goal for SPECTRA Plus is "to create and sustain elementary school sites where the creative arts are infused in a well-balanced academic education for all students." The arts will be studied as individual disciplines and also integrated into other core subject areas. Students in two elementary schools began experiencing the four-year initiative in the fall of 1995. These first two schools, Gault and Amesti, represent the geographic and socio-economic diversity of the county. They will serve as test sites for curriculum and professional development and potentially as "mentors" to other sites in Year Two.

SPECTRA Plus has five priorities:

1) integrated and thematic arts learning plus subject-centered arts instruction for all students that respects diverse learning styles, developmental learning stages, and multiple intelligences
2) daily arts instruction
3) multicultural understanding through the arts
4) joint planning time and staff development opportunities
5) assessment and evaluation procedures compatible with the curriculum.

The two part-time SPECTRA artist/teachers during the Pilot Year will move into full-time positions in Year One. They will provide instruction in the arts and collaborate with other teachers in the development of curriculum and presentation of thematic materials. A funding and implementation plan to address self-sufficiency will be developed jointly by the participating schools and the Cultural Council.

With the addition of artist/teachers, professional development, funds for SPECTRA artists and community arts resources, release time, art materials, and a fund development consultant, the two Santa Cruz SPECTRA schools expect to see many benefits for students. Anticipated outcomes, which have been attained to varying extents in other A+ sites, are a more positive school environment, student achievement gains, and increases in staff morale. The Cultural Council is providing a two-to-one funding match for the first two years of the project. By Year Four, the schools are expected to pay the entire cost.

The Cultural Council began the program with a Summer Teacher Seminar co-sponsored by the California Arts Project and the University of California at Santa Cruz. The teachers and principals experienced practical, creative methods to enhance teaching and learning in and through the four major arts disciplines. There was time for hands-on learning, discussion, reflections, translations to grade level, plus beginning planning and collaboration with each school's artist-teachers. The schools chose two arts disciplines to focus on and two artist-teachers for each school were hired by a community panel in August. One school will focus on drama and music. The other school chose dance and music. There are additional funds in their budgets to bring in other artist-teachers to complement the core program or offer different arts disciplines not brought by the two artist-teachers. A coordinator was hired to be the bridge between the school community, the Council, and the artists plus oversee program development and evaluation. SPECTRA Plus schools will also use other existing arts resources in this expanded community collaboration.

Widespread Interest in SPECTRA Plus

Fourteen schools completed the Council's initial application for participation. Potential school sites were asked to:

- demonstrate the staff's and parents' ability and commitment to create and sustain an arts-infused educational environment
- describe their plan for funding and sustainability
- outline the history of the partnership between the school, district and the Cultural Council
- describe how the school would foster and support the SPECTRA Plus project
- describe the staff, principal's, and parents' commitment to instructional leadership and innovation.

The Cultural Council was pleased with the strong interest shown by a substantial number of schools. But, Schoeck said, schools' interest faded when they studied the financial commitment required. The cost per site for the Pilot Year is estimated at $45,000, with one-third coming from the school and two-thirds covered by the Cultural Council. During the first year of implementation, costs are anticipated to increase to $90,000 per site, because of full-time arts specialists and a larger budget for community arts programming. Of the 14 schools, only three submitted the completed application. With implementation beginning at the two sites through corporate, foundation, and local funding, the Cultural Council hopes to provide the greater community with a model that shows what the arts at strength can do for the children, the teachers, the parents and the surrounding neighborhoods. Another major benefit of this community process already realized has been that an additional four schools in the county are taking some aspects of the full SPECTRA Plus model and developing modified programs at their sites to fit their financial and school needs.

However, what concerned the schools most when they considered the full program, Schoeck said, was the four-year plan and the expected self-sufficiency of the programs at the completion of the pilot period. The Cultural Council stipulated that schools would have to eventually absorb the entire cost without major help from the council. Schoeck said that most schools found it difficult to make such a commitment. A lack of space in schools for additional SPECTRA teachers and the difficulties of reallocating either funds or facilities complicated the schools' situations further. The four-year plan is in line with the Cultural Council's desire to eventually return to a supportive role rather than one of direct employment of arts specialists and the shared management of a school-based program. "We want these schools, their children, parents, principals and teachers, to make this program their own. We want them to have the arts so intertwined throughout the school environment that they will continue the program because of the positive outcomes for all," said Schoeck. "We believe creating a program with the arts seen as a subject that stands on its own and as the lens for learning will significantly bring excitement, depth and relevance to what and how children learn."

The Cultural Council is raising funds for this program in excess of the nearly $1 million required annually to run the Council's existing grants programs. Although the total program has started, the step from SPECTRA to SPECTRA Plus is a substantial one. However, the Cultural Council has a strong arts education foundation, a desire to meet the needs of the community, and the expertise to bring traditional and nontraditional resources together.

Art for Science's Sake
Art & Science Collaboration
Denali Elementary School and Visual Enterprises
Fairbanks, Alaska

Players: Local arts agency, elementary schools, National Endowment for the Arts, state arts agency, artists

Description: Local artists work with teachers to enhance and support the science-oriented curriculum at Denali Elementary School.

Fairbanks, Alaska has only approximately 35,000 residents and is the urban center for central and northern Alaska. Denali National Park and the Yukon National Preserve make tourism important to the local economy.

Ellen Harney and Vivian Ursula of Visual Enterprises in Fairbanks, Alaska are visual artists who are lending their expertise to collaborative art projects with third and fifth grade students and their teachers. They work with teachers to support Denali Elementary School's science-oriented curriculum with everything from murals to outdoor sculpture, and they include students in every step of the creative process. Involved in artists-in-school programs for the past seven years in several locales besides Fairbanks, the artists have worked with K-6 Denali for the past two years.

With support from the Alaska State Council for the Arts, Denali Elementary School, the Fairbanks Arts Association, the Fairbanks School District, and the Parent Teacher Association, the artists typically begin planning with the teachers at least three to six months in advance and sometimes as much as a year. The artists and school staff design an arts project that enhances the curriculum currently planned for the students.

The idea of creating a dinosaur sculpture that could be tested over time for its ability to withstand the effects of the harsh weather built on the activities already slated for an extensive dinosaur theme. Students, their teachers, and the artists created recipes for papier mache' sculpture and varnish to construct the most durable sculpture possible. Three papier-mache' recipes were used for the sculpture. The three recipes were used in different areas of the sculpture. As preparatory tests, students painted sections of the outside walls of Denali, monitored each of three formulas for longevity, and chose the one with the greatest possibility for surviving the weather. The dinosaur formed from wire mesh was built. Students are now documenting the structure's integrity to identify the strengths and weaknesses of the design. (To date, the structure is showing signs of wear, but has not succumbed to the elements.)

In the Fairbanks district, the visual arts were described as a "traveling show." The development of the Denali artists-in-schools project has brought new experiences to students and teachers and taught the artists much about the realities of school-based programs. As Ellen Harney puts it, "We're guests in

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somebody's house." Building a trusting relationship between the teacher and the artists is the primary reason for the substantial planning time. "Artists have to meet teachers on their own ground." Harney stressed that visiting artists must accommodate the teacher and smooth the way as much as possible - before a project is begun. Once the groundwork is laid, Harney said, everyone gets involved because the project is not seen as a threat.

The program started with funding from the National Endowment for the Arts, and also received funding from the Alaska State Council for the Arts. The Fairbanks Arts Association and the Parent Teacher Association provided second-year funding. The next step in program development, according to Harney, will be to have artists-in-residence for an entire year with a studio as a resource for everyone. Right now, however, artists personally work with 60 to 90 students for two weeks, covering every step of the project. Harney said one of the frequent problems is that schools want the artist to serve 600 students, instead of 60, during the residency. She has also learned that the project and the artists' relationships with the faculty must remain flexible and responsive to changes in the classroom.

Harney has more advice for artists and others interested in developing community artist programs. First, it is important to introduce the program to the right person within the school, someone who is willing to give the idea initial support. Harney, who believes that kids are strong visual learners, said that advocacy for the arts in education is not making progress quickly enough. Support from the district parent teacher organization and school principal is important, but getting parents behind the program is the key, in her opinion, to expanding programming. A lack of information about artist resources is also a frequent problem. To help spread the word about opportunities, the Fairbanks Arts Association distributed an arts in education resource book to artists, PTA members, schools principals, and arts specialists that detailed how local artists could support local schools. The material also emphasized the need for joint planning and curriculum connections.

As other artist-in-school projects are planned in the area and the ideas for a studio perhaps begin to gel, a dinosaur sculpture will constantly remind parents, students, and teachers about the possibilities for art and science together.

SUBURBAN PROFILE

Strategy for Economic Development and Education
Blue Springs Arts 2000 Partnership
Blue Springs, Missouri

Players: Business, school district, community, arts organizations

Description: Through a business and education partnership, Blue Springs is working on new arts curriculum and expanding opportunities for artists and organizations to work with local students. The initiative is viewed as an asset for local economic development.

Blue Springs, Missouri is expanding. In the past five years, the town has grown more than 10 percent to over 44,000. Known as a "bedroom community" for Kansas City, the town is a retail and trade center for the surrounding area.

To many policy makers and residents, community development is synonymous with economic development. In economic terms, the arts, education, and cultural resources are vital, saleable local assets. These common "quality of life" indicators make a difference in businesses' relocation decisions and help to retain current employers. Blue Springs, Missouri has developed an arts partnership strategy to help the city meet its goals in both education and economic development.

Academic and Economic Innovation

Blue Springs is rapidly outgrowing its common "bedroom community" description. With steady growth over the past two decades, Blue Springs is now moving aggressively to expand and diversify its economy. Attracting new employers to broaden the tax base and provide more opportunities for residents is an important goal for the town. An Arts Partnership which includes business interests, community arts organizations, and the Blue Springs School District has been founded to improve education in and through the arts, expand opportunities for local artists and organizations to work in schools, and increase possibilities for students to be involved in community arts activities. The initiative is viewed as an economic/community development strategy. The primary point, according to one leader, is to "take arts activities out of schools and into the community." Plus, according to one partnership leader, financial support for innovations and improvements is most likely to flow to those that have "built coalitions of government, education, and the community." Opportunities provided through the federal education initiative Goals 2000 can best be used by community collaborators.

The Blue Springs district has art and music specialists in each of its 11 elementary, three middle, and two high schools. Particularly proud of its district-wide music program and what is perceived as a strong foundation for the arts, all of the schools are involved in the Arts Partnership. Thus far, the Partnership has focused on finding common goals among the educators and community organizations and providing training for teachers, administrators, and arts representatives.

Two teacher and community program development sessions, funded by the Missouri Arts Council, included elementary, middle school, and high school teachers, administrators, and community members. Representatives from local arts organizations were matched with educators from all levels. Teachers and others were able to think through curriculum development in the arts and learn about each other's goals and interests.

The knowledge gained from the professional development sessions was applied in June 1995 when Blue Springs, identified as a Missouri Goals 2000 community, district teachers and members of the Arts Partnership began to produce the new curriculum. Besides meeting Missouri's state mandates, the curriculum will fulfill the community's desire to integrate the arts with other subjects and match community resources with learning goals. The curriculum will be the first concrete product of the Partnership and as such will be highlighted throughout the community, particularly to the business community.

Efforts to build a broad base of support in the schools and the community have paid off thus far. Reactions to the Arts Partnership from teachers and arts organizations have been positive. "Each group has been struggling on their own and have appreciated the commonality they have found in their goals. They see it as a chance to accomplish more than they could on their own," according to Dr. Richard Howard, assistant superintendent for curriculum and instruction.

One leader estimated that it will take three to five years to have a "seamless web" between the community arts organizations and the schools, and as long as 10 years for it to be completely institutionalized. The "staying power" is expected to come from parents and from the strong community focus.

Opportunity for Local Arts Agency Growth

The Arts Committee of Blue Springs, which is currently an all volunteer organization with individual artists and organizations as members, is expected to expand to include broader representation as a result of the Arts Partnership. The development of a more structured Arts Council will continue the grassroots support for the initiative and provide an important mechanism for development and distribution of resources. The Blue Springs Chamber of Commerce has agreed to house an Arts Council office.

An Appropriate Pace

One leader viewed the Arts Partnership as a way of "better preparing students" and "keeping kids interested in other areas." Those interviewed thought that the Arts Partnership was moving ahead at an appropriate pace and that its priorities — investments in teachers, curriculum, and community arts — were well-placed.

Arts Partnership First Steps

- Recognizing the need for business, community, and education to work together
- Bringing initial training in arts and curriculum development to teachers and community
- Writing new arts curriculum which will meet state guidelines
- Developing the Blue Springs Arts Council
- Implementing curriculum and developing community-school activities to support it

RURAL PROFILES

■ Big Ideas in Small Places
Artists in Minnesota Schools & Communities
Minnesota Rural Arts Initiative

Players: Statewide arts agency, philanthropy

Description: Artists in Minnesota Schools & Communities and its successor, Minnesota Rural Arts Initiative, are statewide programs to test and implement collaborative programs in rural communities. Local artists, schools, and community groups participate. Currently eight communities are involved.

Minnesota ranked 20th in the nation in population in 1991 with over 4.4 million people statewide. Despite major urban centers, Minnesota retains its rural roots. In 1987, the state was sixth among all states in the number of units of government with more than 3,500.

The media usually presents rural communities as either dying or reeling under the pressures of growth brought on by urban refugees. The coverage rarely touches on the diversity, vitality, and stability of rural communities or the many efforts underway to sustain them. The Artists in Minnesota Schools & Communities (AMSC) program and its successor — the Minnesota Rural Arts Initiative — are examples of unique approaches to rural development. They focus on community collaborations for arts education which include local artists, school staff, and community residents. Artists in Minnesota Schools & Communities, which was completed in 1993, was the result of a five-year partnership between COMPAS and the Blandin Foundation. A second five-year effort began in 1994 and is known as the Minnesota Rural Arts Initiative.

Over the past 25 years, COMPAS, an arts agency which is an affiliate of United Arts and supported in part by the Minnesota State Arts Board, has provided artist-in-residence programs throughout the state, developed teacher training programs, and helped artists and teachers devise new techniques and materials. Services to rural communities have traditionally been a priority for COMPAS. The Blandin Foundation, founded in 1941, is a local philanthropy whose mission is to "strengthen rural communities in Minnesota." Through efforts "to establish working relationships with others" and its grants, conferences, and leadership training, the foundation has long been prominent in rural development. The arts account for approximately 10 percent of the foundation's work. Experience with arts education stemmed from the foundation's participation in the Minnesota Comprehensive Arts Planning Program, an effort of the Minnesota Alliance for Arts in Education.

The AMSC initiative came out of the Blandin Foundation's 1986-87 review of its arts contributions. In meetings with arts organizations throughout the state, arts education repeatedly surfaced as an issue. A problem area which seemed to be overlooked was the gap between the possibilities for, and the realities of, arts programs in many schools. The Blandin Foundation approached COMPAS to develop a "program that would focus directly on creating new approaches to meeting the creative needs of children, teachers and schools in rural communities."

AMSC's purpose was to pilot a variety of models that used art as a means of transforming the educational experiences of rural students and community members. Pilot projects were to include local artists, school staff, and leadership from community members or organizations. But, AMSC was not a

traditional grant-making program based on isolated ideas from competing communities. Starting in 1988, field work in 25 communities took COMPAS staff through a process of town meetings, project planning, and project implementation throughout the state. Staff worked to identify needs, barriers, and ideas; assist with planning; and compare communities. A total of 13 projects were implemented between July 1989 and October 1993 which represented different service models and a range of investments of time, money, and technical assistance. The foundations described below illustrate how COMPAS put its ideas about rural development and arts education into practice.

Foundations of AMSC

■ *Rural Locations*

"Location" and "resources" make the difference between the "haves" and "have nots" in a state with both strong urban centers and many rural towns. COMPAS decided to focus on towns that were too far from the Twin Cities and their suburbs to be affected by the urban areas' resources. Also, planners looked at towns with fewer than 25,000 in population because these communities were less likely to have the capacity to support theaters, galleries, and music organizations. The 13 pilot communities had as few as 320 people and as many as 11,500. Projects were centered in one school, a school district, or a group of districts. A "community component" involved area citizens in some way also.

■ *Local Artists*

A number of resources throughout Minnesota (including COMPAS) "send" artists into rural communities. However, AMSC required the involvement of local artists because they were an immediate, yet generally underutilized, resource. Their participation was expected to give the projects "staying power," and from an economic standpoint, project funds would remain in the rural community. Artists from all disciplines were included in the projects, and folk and traditional arts were encouraged.

■ *Collaboration and Inclusion*

Both Blandin's and COMPAS' past experience had shown that projects had the best possibilities for success when planning and implementation were broad-based and the interests of all "stakeholders" (in this case artists, schools, and community members) were accommodated. Outcomes in areas such as multicultural understanding and the foundations for programs that could last beyond the pilot phase depended on the participation of all racial and ethnic groups, parents, school administrators, and residents.

■ *Continuation*

Building capacity and ensuring continuation of projects were important parts of the AMSC process. For the sponsoring organizations, success was to be gauged partly by how much the capacity of communities to use local resources and to expand arts programs without outside assistance expanded. To promote longevity, AMSC tied its efforts to the Blandin Community Leadership Program and the Comprehensive Arts Planning Program whenever possible.

■ *Listening, Learning, and Local Autonomy*

AMSC was the first rural arts education initiative of this scale or variety in Minnesota. Thus, the sponsors committed themselves to learning as much as possible from the communities' experiences. Planners realized early on that this was not a standard program, and that flexibility was vital to the development of local collaborations. Thus, learning about the process of rural collaboration became as important as creating specific arts education opportunities. COMPAS embarked on an extensive public meeting process to listen and learn, and hired community residents to document development efforts and programs in their areas.

Town meetings were at the heart of the project development process. They were used throughout the state to talk with residents about the AMSC project, current local programs, unmet arts education needs, barriers, and new program ideas. The town meetings provided insight into potential sites and how an AMSC project might work there. After the town meetings, AMSC selected sites for further planning through conferences (held to further discuss one or more of the ideas that had surfaced during the town meeting) and smaller planning meetings depending on where communities were in development.

AMSC also differed from a traditional grant program in its willingness to depend on local leadership. The AMSC community-based collaborations were informed by outside assistance rather than lead by outsiders. The planners learned that each community had to be treated individually and allowed to develop unique solutions to the needs residents identified. AMSC staff had assumed that they would be the leaders of the community programs. However, they changed that strategy to one of local leadership and control. AMSC became a catalyst and assistant, instead of the driver.

■ *Redefining a Positive Artistic Experience*

Similarly, AMSC realized that its standard program models (such as artist-in-residence) would not work in each community. Any "guidelines" that they had considered would conflict with the emphases on local autonomy and learning from the communities. "Rather than being limited to pre-determined guidelines, project autonomy was enhanced by open-ended planning conferences, provision of a variety of artist role models, and artist training through workshops, mentorships and classroom demonstrations."

Models in Communities

Thirteen sites participated in AMSC through a variety of partnerships among local artists, schools, and community partners. Despite different structures, disciplines, and audiences, the projects generally fell into six major categories. The categories or "themes" and the programs are listed below.

AMSC Themes and Projects

Type of Program	Locations	Description
Artist/Teacher Collaboration	• Ely (visual arts, writing) • Little Falls/Royalton (dance, music, theater, crafts, visual arts, writing)	In the "Connections" project in Little Falls and Royalton, artists mentored teachers and students on a one-to-one and two-to-one basis. In Ely, artists teamed with teachers on joint presentation of classroom projects. Elementary and secondary teachers worked with a variety of artists on testing ways of "partnering."
What We Cherish Here	• Granite Falls (music, theater, writing) • Litchfield (writing, theater, storytelling) • Badger/Roseau/ Warroad (theater, visual arts, writing)	Three projects explored the national features their communities held dear. One used oral history and linked old and young residents. The "Story of Our River" merged with an emphasis on environmental preservation. The Roseau River was explored as a common feature of three communities.
Cultural Sharing	• Deer River (music, crafts, storytelling) • Morton (storytelling) • St. James (writing, dance, music, visual arts, crafts)	Sharing across cultures was the focus in these projects. Deer River and Morton invited Native Americans from neighboring reservations to participate. The other identified Hispanic artists to collaborate.

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Type of Program	Locations	Description
Interdisciplinary Education	• Brainerd (dance, music, crafts, visual arts, writing) • Grand Marais (writing, music, visual arts)	Brainerd's Arts Pod Project unified curricula over a three-year period. Grand Marais used its links to Lake Superior as an interdisciplinary theme.
Ways of Sharing Art	• Barnesville/Rothsay (dance, theater, scene design) • Blue Earth (visual arts)	These projects built their programs on sharing a final product. A theater production capped the Barnesville/Rothsay project and vegetable playground equipment in Green Giant park finished Blue Earth's activities.
Healing Dreams	• Itasca County (visual arts, writing)	The project focused on a group of students involved with a local hospice. The arts were used in a therapeutic setting.

Source: Rural Arts Collaboration

In every community, students were the primary audience for the projects and were expected to benefit most from the collaborations. Also, although each place had a planning committee and participation to some extent by local artists, school staff, and the community, teachers were often the most important players. They were the bridge between the school and community and brought a variety of skills to the effort. In many cases, community members were less involved in project implementation and served mainly as audiences.

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AMSC Support Services

AMSC provided support services in each community. To increase the classroom skills and related knowledge of the artists, two "Sharing Conferences" were organized to provide forums for those involved in the projects to learn from one another. COMPAS also produced four publications to share the lessons learned from the project and to provide assistance to other rural communities. The books included: ***Directory of Rural Minnesota Artists***; ***Serving Rural Minnesota***, a resource guide for schools and communities working in arts education; ***A Handbook for Rural Arts Collaborations***; and ***Rural Arts Collaborations: The Experience of Artists in Minnesota Schools & Communities***.

Lessons from AMSC

The AMSC project experience provided a number of lessons for the Blandin Foundation and COMPAS that are of value to other organizations in both urban or rural settings. For example, a small number of residents can be both an advantage and a disadvantage. Fewer residents mean that each person generally plays multiple roles. While this often results in easy connections and efficiency, it can also prompt concerns about conflicts of interest. These conflicts, whether real or perceived, can harm a collaborative effort. Standards about such issues as conflict of interest have to be more flexible in projects such as those in AMSC. Similarly, students in smaller schools may be involved in many types of activities which cannot stop because of the addition of arts programs. Scheduling and other activities must be considered carefully.

Programs can be affected by outside, seemingly unrelated, administrative issues. In this case, the consolidation of schools was an ongoing concern. Because of fear of losing their local school, some communities

were reluctant to participate in collaborative efforts. Or, communities want to address multicultural issues, but are unsure how to approach them. This is an example of an area in which an outside organization can provide the necessary assistance. An outsider, with careful analysis and preparation, can often help a community negotiate through sensitive issues.

Rural artists are probably valued more in their communities than those in urban centers. Only "importing" artists into rural communities, to the exclusion of local ones, can reduce the value of local artists and make art something that only happens in big cities. These attitudes unfortunately divorce art from its place and creators.

Since the end of the pilot period, some projects have expanded, some are seeking funds; some have continued informally. The difficulties of sustaining efforts are being addressed in the current five-year program through fundraising assistance and a revised mix of support services. At some point however, projects must be self-sustaining. Based on the AMSC experience, collaborations have outgrown the need for day-to-day assistance when:

- design and implementation plans reflect the goals of AMSC and the local commun.ty
- project partners commit to maintaining a balance of power among artists, school staff, and community members
- sufficient artist contact hours are included
- artists are compensated fairly as professionals
- leadership at the local level takes responsibility for the project
- an evaluation plan is created
- resources for continuation, and a plan for obtaining them, have been identified and completed.

Critical Components

Besides lessons in sustainability, planning guidelines emerged from the countless hours of community work. The following questions represent the essentials of the very transferable AMSC planning formula.

- *Goals:*
  What should happen as a result of the project?
- *Resources:*
  What kind of resources and strategies will help the project to be truly collaborative, inclusive, and locally empowered?
- *Collaborative and Inclusive Process:*
  What components can be built into a project to ensure them?
- *Positive Artistic Experience:*
  What project design features help ensure this?
- *Lasting Impact:*
  What design features help ensure that there will be residual effects from the project?
- *Discovering the Unique:*
  What project features will honor specific aspects of a community?

A Second Five-Year Partnership

COMPAS and Blandin Foundation started a second five-year partnership in 1994. The purpose of the Minnesota Rural Arts Initiative is "to strengthen arts education in 24 rural Minnesota sites through the development of long-term collaborative projects that contribute to the viability of their local communities." As many as 10,000 students and community members are expected to participate in the projects.

The Minnesota Rural Arts Initiative will focus on AMSC's core concepts and continue many of the same program activities in 24 rural sites. More closely connected to an economic development concept of "trade centers," the 24 communities will be grouped into eight networks. Each network has a core or "hub" of three adjacent communities. One of the hub communities will implement a project and then towns will be added one-by-one as projects are completed. Local residents are serving informally as coordinators of the networks.

The Minnesota Rural Arts Initiative will continue to refine models for rural arts collaborations and the lessons learned from them. Based on the evolution of the projects thus far, COMPAS and the Blandin Foundation will have significant insights to share for years to come.

■ Parent Power for the Arts
Moms For Fun
Silver City, New Mexico

Players: Community, parents, elementary schools

Description: A group of parents have been the catalyst for artist-in-residence programs, cross-training of teachers and artists, and team teaching.

Located in southwestern New Mexico, Silver City got its name in a mining boom during the late 19th century. Still a copper mining center, the area also depends on ranching and tourism. Its rural nature is being changed by population growth. Approximately 11,000 people live in Silver City.

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Traditionally, Silver City has been an isolated mining and ranching community. In such an environment, arts education may not seem like a likely priority. But over the past eight years, a group of parents has created support for the arts in the schools and the community. Moms for Fun is probably one of the only parent-managed arts education programs in the U.S.

"Major arts presenters didn't travel to Silver City," commented Debbie Seibel, one of the founders of Moms For Fun. On top of that, visual arts instruction had disappeared from the school curriculum more than a decade ago and music instruction almost five years ago. Thus, when an elementary teacher enlisted parents to help bring an art exhibition and theater production to the schools nearly 10 years ago, this parent group began a project that is still growing. Moms For Fun became an arts advocacy group and an arts presenting organization to bring the arts to students in Silver City and nearby Cobre school district. The goal is "to bring performances to schools" and particularly to offer theater experiences to families at least once a year.

Bringing the first production to area schools in 1987 was a particular accomplishment. Unable to secure public or private funds to support the performance, parents organized the old-fashioned way. Their grass roots campaign's goal was to sponsor two performances at a local 900-seat facility. To get the less than $3,000 necessary, they put notices in bank customers' statements and gave a flyer to every elementary school student. They put a banner up in the historic downtown, personally visited each of 10 school districts and provided video tapes of the production for the schools. Moms for Fun sold out both performances and turned another 300 patrons away.

This was the beginning of a program that now involves students, teachers, and families in classroom programming, artist and teacher collaborations, and community performances.

Moms For Fun is run by a nine-member board, each of whom has children in school. The majority of their time is spent identifying the schools' needs and preparing for theatrical productions. According to the Moms for Fun model, performances and artists' residencies have to be closely linked to the curriculum. Also, the parents work with the artists and teachers to develop study guides. Visiting artists are contracted to provide workshops and inservices for the teachers.

Learning From One Another

Moms For Fun has taken a long-term view of arts education development in the Silver City area. Every year the planners and participants have increased their knowledge of the arts and their impact on learning. In the past two years, a resource list of artists in the community has been published and is updated annually. Community artists are now encouraged to participate in the school programming in addition to those who are invited to Silver City. Plus, artists are urged to develop ongoing relationships with particular teachers and their classes. New curriculum materials, which were designed by an artist and teacher, are being used in each of the five elementary schools. Teachers are helping artists improve their effectiveness with elementary students through workshops.

The strength of the Silver City Moms For Fun effort has been the collaboration between parents and schools. Despite the maturity of the program, parents say they must continually educate residents and schools about the importance of the arts. Debbie Seibel suggested the following lessons for others:

- the arts experience has to be a quality one
- continual reinforcement of the importance of the arts to students is critical
- artists and teachers must train one another
- artists should leave additional lesson ideas in classrooms for lasting impact
- artists must consult teachers about curricula before an event so that they can support the learning activities.

More than anything else however, Moms for Fun has shown that arts education can truly be a community effort.

Art for Every Student
Art in Education Special Project
Salmon Arts Council and Brooklyn School
Salmon, Idaho

Players: Local arts agency, elementary school, community

Description: The project provides a comprehensive, multi-cultural, discipline-based arts education curriculum for students grades 4-5.

Salmon is located in the mountains of Idaho and has a population of approximately 3,000. Three hours from the nearest large city, Salmon depends on logging, ranching, mining, and tourism.

The Salmon Arts Council set out to design a disciplined-based art education program that would be sequential, comprehensive, multi-cultural, interdisciplinary and affordable for a small school in a secluded rural community. Some would say that it was unrealistic, but according to Angie Hurley of the Salmon Arts Council (SAC), the goal was achieved with the Art in Education Special Project. With the help of Nadine Chaffee, the resident artist and art educator who designed the project, the SAC has made art a vital part of students' experiences at the local Brooklyn School.

Brooklyn School includes grades 4-5. Four teachers serve each grade level and a special education teacher works with the entire school. Each teacher has the help of a volunteer Art Pal for weekly art projects. The program revolves around a series of art lessons for each grade which have been designed to build on one another as students progress. Whenever possible, lessons are interdisciplinary, for example, linking painting with history or crafts with local cultures. With the school's strict budget limits in mind, Chaffee developed 10 lessons and packaged them for teachers in a user-friendly format. Demonstration classes for the classroom instructors and Art Pals showed how the lessons could be used in the classroom.

From the beginning, the project was designed to have as little impact on the existing school routine as possible. Thus, the artist/planner incorporates existing curricula and materials by carefully collaborating with the teachers through the entire process. Only 10 lessons were created so that teachers would not be overwhelmed with new material. Also over time, the involvement of the SAC will be reduced so that the school will take full responsibility for art education.

To make self-sufficiency a reality, an art reference library with prints, videos, and books is being created for students, instructors, and Art Pals. With the materials and the guidance from SAC, an "in-house" art education program will serve every student, every year. The Planning Committee was also careful to limit the pilot to one school, hoping this would ensure its success. Brooklyn School was chosen because of its creative atmosphere and enthusiasm for the project. The SAC's long-term goal is to have discipline-based art education included in the curriculum of all area schools. If the Brooklyn program is sustained, the SAC hopes other schools in the district will follow their lead. The real mark of success for SAC will be expansion.

The Salmon Arts Council has served the mountain town of Salmon, Idaho for the past 16 years. They have been a successful organization supported by the schools, community, and parents, and have provided artist-in-residence programs plus the "Discover Art" curriculum series for grades 1-6. The SAC shows that a small-scale program can have a large-scale impact.

Theater Development Through Arts Education
DELL'ARTE
Blue Lake, California

Players: Arts organization, community, business, National Endowment for the Arts

Description: Education Through Art delivers an integrated theater curriculum to K-8 students, including full-time professional instruction and production of performances.

Blue Lake is a town with fewer than 1,500 residents. One of many small communities in Humboldt County, California, Blue Lake's residents value the rural nature of their town.

Over 13 years ago, Dell'Arte, a theater company, was developing shows on the local history of northern California with the intent of using theater to call attention to local heritage and the environment. Although they toured throughout the region, their hometown support was weak. In 1985, Dell'Arte began summer workshops for local children as a way of reaching out to the community. Then, in 1991, as one of six National Endowment for the Arts (NEA), Arts Plus projects, Dell'Arte received three years of funding to build on its summer workshop experience with Education Through Art (ETA). The new program would bring a director, performers, designers and costumers to the Blue Lake Union Elementary School to work directly with teachers and students.

ETA gave the organization a new direction and purpose. Five new goals illustrated a changed perspective. Dell'Arte sought to:

- create a role for artists in the community
- impact the next generation of residents
- instill a sense of place and community
- help youth develop self-confidence
- provide a creative outlet for kids' energy.

The NEA grant proposal was prepared by the principal/superintendent of the Blue Lake Elementary School and the Dell'Arte school administrator. Once the grant was received, Dell'Arte hired a creative dramatics instructor, who worked alone in classroom exercises with grades 4-8 and with Dell'Arte artists in the production aspects of the program. ETA also expanded into grades 2-3 and reinstituted an after-school program.

By the end of the first year of the Arts Plus funding, all of the school's teachers had requested Dell'Arte services in the following year. In the second year, the after-school program was dropped and every classroom participated with the company. At that time, the program was about 80 percent production. ETA was providing established programs to the classrooms, but more and more teachers were approaching the company with questions about classroom activities. In the third and fourth years, the production oriented creative dramatics component was de-emphasized in favor of the process of learning. Approximately 50 percent remains production-oriented. More of Dell'Arte's professional staff became involved in the classroom activities, where they assisted with projects that were based on teachers' needs and curriculum goals.

In the 1994-95 school year, ETA emerged as a year-round, fully integrated program. Three full-time Dell'Arte artists worked at the school all year with six guest artists. Eighty-five percent of the services are provided at the school and the remainder are delivered at the Dell'Arte facility. Every class in the

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K-8 school received services and four staff inservices occurred during the course of the year. In the current school year, ETA has implemented "reverse inservices" where the teachers train the artists to work with curriculum in the classrooms. Each artist is responsible for three to four classrooms and delivers a minimum of four to five, 45 minute lessons every week for at least four weeks. The artists also provide specific classes based on teachers' requests. Each class is encouraged to participate in one four week intensive residency every year.

ETA is administered through a collaborative relationship. Dell'Arte's school administrator and the school's faculty representative meet weekly to plan and monitor the program. The principal/superintendent and the artistic director of Dell'Arte frequently participate in the sessions. The teachers put in about two hours of planning every week with the artists, and both are given the opportunity to choose who they work with.

Working in the school has made Dell'Arte a high profile organization in Blue Lake. For example, in the year prior to the end of the NEA funding, the school board voted unanimously to support ETA, even though the district was operating at a deficit. The board applied to the California Arts Council to pick up the NEA funding and received a two year grant for the program. This grant enabled ETA to expand from a part-time program to a full-time service. Also, before ETA, Dell'Arte had limited support from residents and was unnoticed by local corporations. Now, Simpson Timber is a contributor to ETA and may expand their donations to include in-kind renovations in Dell'Arte's theater. Residents have found their way to the theater and are extremely vocal in their support of productions in the schools and the community.

ETA has evolved from an *ad hoc*, add-on program to a fully integrated arts education project. ETA provides arts education services for the whole school and the only other arts specialist on campus, the music specialist, writes music for the ETA performances. The board of Dell'Arte is considering changing the company's mission statement to reflect the goals of ETA. Even the students in Dell'Arte's professional training program spend time assisting in school-based productions. The teachers and artists plan for a full month each year and develop thematic units based on the curriculum requirements.

Students from the school now participate in the company's summer festival, and enrollment in summer workshops has tripled. Young people are integrated, whenever possible, into all aspects of the company.

Lessons Learned

Dell'Arte's lessons offer practical guidance to other organizations. ETA administrator Peter Buckley recommended the following:

- get "buy-in" from school personnel before getting the grant to develop a program; early communication is vital
- train artists to listen to teachers and to provide consistent services that serve students first
- solicit input from teachers and staff who work with students every day
- emphasize process along with production; learning has to come first.

Dell'Arte now realizes that collaborating with the school so closely has increased their ability to touch their community and motivated residents to be active theater goers and supporters of the arts.

Since its inception, ETA has evolved through listening to and collaborating with school personnel. The program is based on school curricula and focused on developing students' self-esteem and creativity. Dell'Arte has zeroed in on its community constituents and is involved in an ongoing dialog with them.

In the project's first two years, the teachers commented on how intense the artists were. In the past two years, the artists have noted the teachers' intensity. Peter Buckley said, "This program has changed the whole organization, the community, the school and some lives . . . and that is what we set out to do."

CONCLUSION

Whether through large or small initiatives, the arts, education, and community development clearly offer substantial opportunities and benefits to communities when they are brought together for a common purpose. Because of the complexity of community problems, bringing all possible resources to bear on a particular issue makes sense to policy makers and residents. Although partnerships may not always operate smoothly, they will be successful if the foundations are strong. For ***Working Relationships*** programs, leadership, vision, planning, community involvement, professional development, cooperative relationships, innovation, evaluation, and high quality services have been basic keys to their effectiveness. But, how do other organizations transfer the lessons and good ideas of others to their own despite differences of locations, size, and local resources? The answer lies in understanding both the essence of ideas and the needs of a community. "Model programs" may not travel well, but ideas do. The development of partnerships and collaborations has brought new opportunities and challenges to arts agencies, schools, and community organizations. Through planning, innovation, and local action, the arts have become a valuable partner in community development and a driver of far-reaching education programs.

Appendix A
Additional Programs

Nearly 100 programs were identified during the course of this project. Those profiled earlier and listed below illustrate a variety of aspects of arts integration and community partnerships. In particular, they offer valuable lessons both to those who have been involved in arts education for a long time and those who are new to the area. These are, however, only a few of the many programs that are providing significant services in their communities.

Key to Column Headings

U Program is located in an ***urban*** area.

R Program is located in a ***rural*** area.

S Program is located in a ***suburban*** area.

I Program is an ***initiative in the planning stages or early phases of implementation.***

E Program is an ***established program, generally between 3-6 years old.***

M Program is ***mature or over six years old.*** *(These designations are flexible depending on circumstances. A program that is less than five years old but has been thoroughly evaluated for example could be considered a mature program.)*

PROGRAM	U	R	S	LOCATION	I	E	M	OVERVIEW
Arts Council of Greater Grand Rapids	X			Grand Rapids, Michigan	X			Local institutional collaborative efforts are planned to complement school programming including integrated arts.
Arts in Education Policy and Arts in Education Task Force	X			Boston, Massachusetts	X			Urban district adopts far-reaching arts outlook with both discipline-specific and infusion emphases.
Arts Genesis, Pascua Youth Artists Program	X			Tucson, Arizona			X	Native American program participants learn the "business of art and the art of business." Provides training in arts and photography plus leadership development. Is viewed as a prevention program.
ArtsSmart Institute	X			Texarkana, Texas		X		Includes teacher support, integration, and supplementary resources.

PROGRAM	U	R	S	LOCATION	I	E	M	OVERVIEW
Fairyland Elementary School		X		Lookout Mountain, Georgia		X		Assisted by the Southeastern Institute, this DBAE program was motivated by parents.
Hudson County Arts in Education Program	X			Jersey City, New Jersey	X			Builds on established programming by exploring integration programming with schools.
I.D.E.A./Civic Arts Education Program Cultural Services Dept.	X			Walnut Creek, California			X	Integrates arts into California's social studies curriculum.
Journey Program/ Huntington Arts Council	X			Huntington, New York			X	Includes interdisciplinary and cross-cultural workshops, discovery chests, and residencies.
Kansas Preservation Curriculum, Friends of Preservation Children's Fund	X			Hutchinson, Kansas		X		Includes an historic preservation curriculum for fourth grade. Materials focus on architecture, history, and community involvement.
Literacy Development through Arts B.U.I.L.D., Performing Tree at Los Angeles U.S.D.	X			Los Angeles, California	X			Helps elementary school develop literacy skills through theater.
Mill Street Loft - Arts Teach	X			Poughkeepsie, New York			X	Combines alternative school programming and the arts.
Milwaukee Symphony Arts in Community Education	X			Milwaukee, Wisconsin		X		Matches 19 elementary schools with symphony members for teacher inservice and thematic activities.
News 101	X			Albuquerque, New Mexico		X		Offers news production and media arts in schools.

PROGRAM	U	R	S	LOCATION	I	E	M	OVERVIEW
Partners in the Arts, Arts Council of Richmond	X			Richmond, Virginia	X			Includes a large-scale, collaborative, reform-oriented program.
Reflections on the Web of Life/Fort Worth Imagination Celebration	X			Fort Worth, Texas		X		Includes many community institutions in thematic studies related to science.
Salina Arts and Humanities Commission Arts Infusion	X			Salina, Kansas		X		Provides 4-6 grade arts integration projects.
South Dakota Arts Council		X		Sioux Falls, South Dakota	X			Includes mentor schools in a statewide initiative.
SPECTRA Plus		X		Hamilton and Fairfield, Ohio		X		Implements a modified A+ model with community input and evaluation.
VIVA KIDS/Weis Elementary School	X			Pensacola, Florida	X			Uses opera to integrate subjects and involve students with the community.
Working Classroom, Inc.	X			Albuquerque, New Mexico		X		Focuses on programming in theater, art and creative writing for youth ages 9-21.

Appendix B
Contacts for Profiled Programs

Chicago Arts Partnership in Education
Marshall Field's
111 North State Street
Chicago, IL 60602-1568
contact: Arnold Aprill
Bus: 312.781.4056
Fax: 312.781.4604

Young Artists At Work (YAAW)
Arts Commission of Greater Toledo
2201 Ottawa Parkway
Toledo, OH 43606
contact: Eileen Kerner
Bus: 419.475.2266
Fax: 419.474.9160

Arts Integration Program
Tucson/ Pima Arts Council
240 N. Stone
Tucson, AZ 85701
contact: Paul Fisher
Bus: 520.624.0595
Fax: 520.624.3001

Arts Talk/Arts Workers
Rhode Island State Council on the Arts
95 Cedar St., Suite 103
Providence, RI 02903-1034
contact: Sherylin Brown
Bus: 401.277.3880
Fax: 401.521.1351

SPECTRA Plus
Cultural Council of Santa Cruz County
7960 Soquel Drive, Suite I
Aptos, CA 95003
contact: Nancy Schoeck
Bus: 408.688.5399
Fax: 408.688.2208

Art & Science Collaboration
Visual Enterprises
516 2nd Ave., Studio 218
Fairbanks, AK 99706
contact: Ellen M. Harney and Vivian Ursula
Bus: 907.452.7926
Fax: 907.456.4112

Blue Springs Arts 2000 Partnership
2720 Southwest 6th St.
Blue Springs, MO 64014
contact: Bob Abernathy
Bus: 816.229.2977
Fax: 816.224.5532

Artists in Minnesota Schools & Communities
Minnesota Rural Arts Initiative
COMPAS
304 Landmark Center
75 West Fifth St.
St. Paul, MN 55102
contact: Mary Altman
Bus: 612.292.3249
Fax: 612.292.3258

Moms for Fun
4261 Blackhawk Place
Silver City, NM 88061
contact: Debbie Seible
Bus: 505.538.9723
Fax: same

Art in Education Special Project
Salmon Arts Council
200 Main St.
Salmon, ID 83468
contact: Angie Hurley
Bus: 208.756.2987
Fax: 208.756.4840

Dell' Arte, Inc.
PO Box 816
Blue Lake, CA 95525
contact: Peter Buckley
Bus: 707.668.5663
Fax: 707.668.5665

Notes

Introduction

[1] Brandt, Elizabeth Feldman, "Art with Many Hands: Policy Meets Reality," *Arts Education Policy Review*, V. 95, N. 5, P. 15-17, May/June 1994.

CAPE

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"Chicago Arts Partnerships in Education Melds the Arts with Learning," *Trust News*, The Chicago Community Trust. Summer 1994.

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COMPAS

Altman, Mary and John Caddy, *Rural Arts Collaborations: The Experience of Artists in Minnesota Schools & Communities*, COMPAS and The Blandin Foundation, 1994.

Altman, Mary and John Caddy, *A Handbook for Rural Arts Collaborations*, COMPAS and The Blandin Foundation, 1994.

Tucson

Betts, J. David and Paul Fisher, "Arts Integration: A Case for Redefining/Rethinking the 'Basics'," Arizona Arts Education Research Institute Report, 1994.

Fisher, Paul, *Arts Education Resource Document*, Tucson/Pima Arts Council, 1993.

Morrison Institute for Public Policy

MORRISON INSTITUTE
FOR PUBLIC POLICY

Morrison Institute for Public Policy is an Arizona State University (ASU) resource for public policy research, expertise, and insight. The Institute conducts research on public policy matters, informs policy makers and the public about issues of importance to Arizona, and advises leaders on choices and actions.

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Morrison Institute for
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School of Public Affairs
Arizona State University
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Tucson/Pima Arts Council

The Tucson/Pima Arts Council (TPAC), a private nonprofit organization, is organized to encourage and support a thriving, diverse, multi-cultural artistic environment as the official arts agency for Tucson and Pima County. Through grants and commissions, TPAC directly assists the arts community in developing and producing art works, and administers programs that contribute to the community's cultural breadth and brilliance — including programs in arts education, cultural heritage, media arts, rural arts, public art and community design.

Tucson/Pima Arts
Council
240 N. Stone
Tucson, Arizona
85701
520.624.0595
520.624.3001 (fax)

About NALAA

The National Assembly of Local Arts Agencies was established as a nonprofit, independent agency in 1978. NALAA represents the nation's 3,800 local arts agencies in developing an essential place for the arts in America's communities. NALAA believes that the arts are fundamental to the continued growth of our diverse and multicultural communities. Local arts agencies are vested with the responsibility to further local cultural and artistic interests and ensure access to them. To that end, NALAA, in partnership with its field, takes leadership in strengthening and advancing local arts agencies through professional development, research and information, advocacy, formulation of national arts policy and resource development for local arts agencies.

NALAA services include:

- NALAA's Institute for Community Development and the Arts
- advocacy
- arts-in-education programs
- *Connections Monthly* newsletter
- economic impact study services
- educational publications, including ArtStart, Community Vision and Fundamentals of Arts Management
- monthly *Monographs* on targeted topics
- national arts policy position development and research
- professional development, including an Annual Convention
- regional and topical workshops and conferences, including technical assistance

National Assembly of
Local Arts Agencies
927 15th Street, N.W.
12th Floor
Washington, D.C.
20005
202.371.2830
202.371.0424 (fax)

NALAA is a membership organization for local arts agencies, organizations and individuals interested in community arts development. NALAA defines a local arts agency as "a community organization or an agency of city or county government which provides financial support, services, or other programs for a variety of arts organizations and/or individual artists and the community as a whole."

The Institute for Community Development and the Arts' Partnership is comprised of the following organizations:

U.S. Conference of Mayors

International City/County Management Association

National Conference of State Legislatures

National Association of Towns and Townships

President's Committee on the Arts and Humanities

National Endowment for the Arts

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To learn more about how your community can participate in NALAA's Institute or receive more information about this and other publications, please contact: **National Assembly of Local Arts Agencies, Institute for Community Development and the Arts**, 927 15th Street, N.W., 12th Floor, Washington, DC 20005; tel 202.371.2830; fax 202.371.0424.

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